

## RUTH CHATTERTON IN A NEW COMEDY

Appears as an Amateur Cook  
in "Come Out of the  
Kitchen."

### A VIRGINIA FAIRY TALE

Alice Duer Miller's Sweet  
Story Made Into Play by  
Augustus E. Thomas.

"Come Out of the Kitchen"—At the  
Cohan Theatre.  
Celia D'Amico, Ruth Chatterton,  
Barbara Milton, Margaret St. John,  
Cora Finkenauer, Alice Lindahl,  
Josephine, Mrs. Charles Chang,  
Robert, Bruce McKee,  
Thomas Lafferty, William Boyd,  
Paul D'Amico, Charles Brownbridge,  
Charles, Robert, Robert Ames,  
Randolph Woods, Walter Connolly.

When Alice Duer Miller wrote her  
fine colored fairy tale, "Come Out of the  
Kitchen," it was obvious to the most un-  
repentant reader that the book in-  
evitably would reach the stage. It was  
just the sort of a sweet little play for a  
sweet little actress and such products  
are by way of being very much in de-  
mand nowadays. The expected happened  
last night at the Cohan Theatre. Ruth  
Chatterton was the lucky actress, while  
A. E. Thomas had undertaken the task  
of converting Mrs. Miller's book into a  
play.

There is much charm about the story  
of the Virginia girl who, with her brother  
and sister, consented to serve as a domes-  
tic in a wealthy young bachelor  
from the North, rented their home for  
the shooting season. The family needed  
the money, the parents departed for the  
North, and rather than have strangers  
looking after their possessions, the young  
persons of the family converted them-  
selves into the staff below stairs.

### Has the Inevitable Consequence.

Of course in such circumstances there  
was only one thing that could happen in  
book or play. The wealthy young sports-  
man, in spite of the protests of his rela-  
tives, falls in love with the cook before  
he discovers that she is a child of the  
eldest of the original F. V. V., even if  
he is thereby compelled to break off  
what is almost an "understanding" with  
his cousin and trustee her mother as  
well as his old friend and man of affairs,  
who is also a guest in the house served  
by this curious supply of retainers.

But when the curtain went up, the  
serving maid, who turns out to be a  
princess herself, all the silver lined  
clouds fade away. It may be that they  
did not live in peace and die in green  
and find their interest behind the  
mantelpiece. But they were nevertheless  
the figures in a dear little Virginia fairy  
tale.

Mr. Thomas took three acts to tell the  
story of the book. They all passed in  
the ancestral Virginia mansion, the  
backgrounds for the exhibition of the  
servants from upstairs behind the draw-  
ing room, the kitchen and finally the  
dining room. It was in "The Rainbow"  
by the same playwright that Miss Chat-  
terton won her first important New York  
success, so there was a more or less  
sentimental interest in observing what  
he would do for the exhibition of her  
talents in the present case.

### Builds Up Good Comedy.

On the clever intrigue of Mrs. Miller's  
story Mr. Thomas built a most ingenious  
and entertaining comedy. The material  
was of course inspiring to any play-  
wright. The heiress of the house posing  
as a servant—a modern variant of the  
now famous "housemaid" story. Her  
castle—was enough in herself to pro-  
vide a starting point that scarcely could  
lead to failure. When not only the eldest  
daughter of the house but her brothers  
and another sister, the heiress, the new  
tenants, the devoted butler as one  
would have said before two years ago  
last August in the hand.

With this material Mr. Thomas has  
built up a succession of most diverting  
scenes. There could be nothing more to  
his credit than the achievement of plac-  
ing the whole action of the last act about  
a dining table and keeping the spectators  
constantly entertained. Then, apart from  
the ingenious development of the story,  
there were frequent flashes of Mr.  
Thomas's wit.

### Company Is Well Selected.

The admirable quality of "Come Out  
of the Kitchen" combined with the ac-  
ting, served to make the evening one of  
the most delightful of the year. In her  
opportunities for such humor and the  
occasional suggestion of tender pathos,  
Miss Chatterton found herself at home  
as the heroine. Mr. Thomas had pre-  
sented her moreover with an Irish ac-  
cent which added variety to her partici-  
pation in the story.

All the actors were admirable. That  
excellent player, Harry Monty, who  
should never be lost to the metropolitan  
stage, returned in the role of a rather  
silly poet. Bruce McKee, who is com-  
prehensively solemn and explosive,  
grew mellow and lighter in touch as the  
evening went on and William Sims com-  
pleted the trio of outsiders—all of them  
delightfully acted.

### But commendation for every actor in

the cast is not possible, although Henry  
Miller had selected his company so well  
that they all deserve it. Then he has  
provided two beautiful colonial interiors.  
The performance was so much ap-  
preciated that he, Miss Chatterton and  
Alice McKee were all called upon to  
speak after the second act.

### AMERICAN SOPRANO'S DEBUT.

Edna de Lima Heard in Recital at  
Acolian Hall.

Edna de Lima, who is a North Ameri-  
can soprano despite the Peruvian indica-  
tion of her name, made her debut in a  
recital of songs in Acolian Hall yesterday  
afternoon. She was heard by an uncom-  
monly friendly audience, which was very  
liberal in its encouragement and from  
which was forthcoming a prodigious  
display of "floral offerings."

Miss de Lima's programme was made  
according to the traditions, a group of  
classic airs, one of German leader, one of  
songs in French and one of songs in Por-  
tuguese. Nature was bountiful in bestow-  
ing upon Miss de Lima a voice of rare beauty  
and a temperament neither too agree-  
able nor too contained. Her singing  
showed some good qualities of style and  
interpretation, though these were not  
present in all her songs.

Unfortunately the young woman's vocal  
technique is set in a state of unques-  
tioned uncertainty to such an extent  
that the quality of her voice ex-  
hibits too many changes and there is—  
or was yesterday—tendency to depart  
widely from the pitch. It would be wise  
or Miss de Lima to devote some more  
care to the technique of singing before  
accepting the difficult task of giving a  
concert.

## Seen in New Plays That Opened Last Night.

At the top, Ruth Chatterton and Bruce McKee in "Come Out of the Kitchen," at the Cohan Theatre. Below, Charlotte Greenwood in "So Long, Letty," at the Shubert.



## "SO LONG LETTY" IS OLD FRIEND OF N. Y.

Shubert Theatre Production.  
Formerly Known as "Thy  
Neighbor's Wife."

"So Long Letty"—Shubert Theatre.  
Letty Robbins, Charlotte Greenwood,  
Grace Miller, May Boley,  
Tommy Robbins, Sydney Grant,  
Harry Miller, Walter Catlett,  
Mrs. Charles Chang, Vera Davis,  
Chita Alvarez, Frances Cameron,  
Sally Morgan, Winnie Baldwin,  
Philip Brown, Percy Bronson,  
Edith Hoadley, Ben Linn,  
Charles, Robert, Robert Ames,  
Dancers from the Casino.  
Dorothy and Madeline Cameron.

It is an admitted fact that music hall  
chairs that are capable of accompani-  
ing important achievements in one way  
or another; there have recently been  
more or less severe tests of that theory  
when it came to applying music to farces  
as a pulmotor. Prosperous events of the  
effort have been recorded and the experi-  
ment remains popular with theatre man-  
agers.

The latest example of making old  
plays into new was observed last night  
at the Shubert Theatre. There Oliver  
Morosco produced "So Long Letty,"  
which has been one of the successes of  
his playhouse in the West. He and Ed-  
ward Harris are mentioned as the authors  
of this entertainment, with music and  
lyrics by Earl Carroll.

When the metropolis first made the ac-  
quaintance of Mr. Harris's work it was  
called "Thy Neighbor's Wife," and the  
play was acted on a warm August night  
in 1911 at the Lyceum Theatre.  
Then there were but four characters  
in the piece, and they were acted by  
Arthur Byron, Frederick Tilden—who is  
doing so well just now in "Petals and  
Down," which has restored him to New  
York—Pamela Gaytherne and Alice  
Johns. The subsequent addition of a  
Chinese and negro servant did not serve  
to increase the gaiety of the representa-  
tion enough to keep the piece alive.  
There have been many more additions  
to the piece. The domestic wife married  
to the husband who cared nothing for  
home and the long suffering husband with  
a wife with no ideas about housekeeping  
—they are still the moving figures in the  
play. Their houses are still side by side,  
but they are no longer the neat suburban  
homes in a California town. They are  
indeed a part of the colony on a beach  
near San Francisco.

The stimulating effect of the pulmotor  
on the piece last night was evident in  
the reviving the farce, but the rejuve-  
nation became quite lively under the  
ozone-like influence of the bright music  
with which "So Long Letty" is tinged.  
The principal air, "So Long Letty," is  
certain to become popular, as it is pleas-  
ing and appealing.

The music, in fact, is the best thing  
about "So Long Letty," unless it be  
Charlotte Greenwood, the comedienne,  
who stirred the audience to laughter at  
the mere sight of her. When she sang  
and danced she had the house completely  
at her mercy. Her success was aided by  
her lithe and graceful movements.

May Boley was the homely and do-  
mestic wife, Sydney Grant was the do-  
mestic husband unfortunately wedded to  
the wife who couldn't cook and Walter  
Catlett was the sporty husband. Letty  
and her companions make a very amus-  
ing quartet at all times.

The farce also includes a number of  
minor characters played by Vera Davis,  
Frances Cameron, Winnie Baldwin,  
Percy Bronson, Ben Linn. Some very  
clever dancing by the Cameron sisters is  
interpolated.

### HER FOOT CUT OFF BY CAR: DIES

"I Guess I'm Pretty Badly Hurt."

Girl Tells Ambulance Surgeon.

Elizabeth Bird, 19 years old, of 2544  
Eighty-fourth avenue, fell under the wheels of  
a 135th street car yesterday afternoon  
and both feet were amputated at the  
ankle. She died last night. She had  
been roller skating on the street and  
grasped the strip at the side of the car  
to be pulled along. As the car gathered  
speed she lost her grip and fell.

"I guess I'm pretty badly hurt, ain't  
I, doctor?" she asked, smiling bravely, as  
Dr. Rosenbath prepared to take her  
to Harlem Hospital. Before his arrival  
policemen Ekpa had used his handker-  
chief and strips of cloth torn from his  
shirt to make tourniquets.

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## NIJINSKY DANCES WITH BALLET RUSSE

"Papillons" and "Til Eulen-  
spiegel" Performed for the  
First Time Here.

### BOTH PROVE ATTRACTIVE

American Designer Has De-  
cided Success With New  
Scenery and Costumes.

The Ballet Russe brought over two  
novelty acts at the Manhattan Opera House  
last night, and Vaslav Nijinsky made  
his long deferred first appearance of the  
season. The two new ballets were  
"Papillons" and "Til Eulenspiegel." The  
former was Michael Fokine's choreo-  
graphic treatment of one of Schumann's  
early and much loved piano composi-  
tions, rearranged by Adolf Bolm, and  
the latter was Mr. Nijinsky's own in-  
terpretation of the famous humoresque of  
Richard Strauss. This second creation  
was performed for the first time on any  
stage.

Eulenspiegel is a legendary character  
of German folk tale, and he figures as a  
player of practical jokes and pranks  
more or less ribald. Finally he is caught  
and hanged. Strauss composed a gentle  
masterpiece of humorous music, in which  
he concentrated the whole spirit of  
the stories of Till and the tragedy of  
his end.

Mr. Nijinsky has with no small  
measure of success translated into pic-  
ture and action the moods of the music  
and with direct reference to the Teu-  
tonic tales. His Till appears as a rol-  
licking madcap who plays his pranks in  
several disguises and goes to the scaf-  
fold squeaking as the music tells us.

The production was in some details  
American, since the scenery and cos-  
tumes were designed by Robert E. Jones  
and made by other Americans. Mr.  
Jones proved himself an apt follower  
of Bolm, but with a decided individual-  
ity. His scene representing a medi-  
eval town as crazy as if it had come  
from Alice's own Wonderland was a  
triumph. The costumes, too, showed  
medieval garb with the humor of ex-  
aggeration.

Mr. Nijinsky was admirable in his in-  
terpretation of the leader and was effi-  
ciently aided by the company. Mlle.  
Sokolova imparted much character to the  
small role of an apple woman, and Mlle.  
Revalles was tall and very dignified as a  
chameleon, to whom the music gave the  
guise made mock love. Mr. Montoux, Jr.,  
will be recalled, declined to conduct this  
German music and the baton was in the

hands of Dr. Koch, who discharged his  
duties well.

"Papillons" depicts the passion of a  
Pierrot for a butterfly. It proved to be a  
graceful and fanciful little sketch, giving  
scope to the poetic dancing of Mlle. Lopo-  
kova and the admirable acting of Adolf  
Bolm. Schumann's music gained nothing  
by its translation into orchestral terms,  
but devotees of the ballet will care nothing  
for that.

The two novelties might well have been  
produced earlier in the season, but there  
have been sprains.

In the audience were Lady Colebrook  
of London, who came with Mrs. Edward  
N. Belling and Mrs. M. Lawrence  
Keene; Mrs. Conde Nast, Mr. and Mrs.  
Henry J. Whigham, Mr. and Mrs. Brad-  
ley Martin, J. De Wolf Cutting, R.  
Thornhill Wilson, Mr. and Mrs. Theo-  
dore Gropius, Miss Gladys Waterhouse,  
John Darragh, Reginald Barclay of Lon-  
don, Harold Imbrie, Mrs. James R.  
Eustis, Mr. and Mrs. Clarence C. Buel,  
Otto H. Kahn, Clement March, Rawlins  
Cottoner, Mrs. George H. Mairs, Bruno  
Huhn, E. Gerry Chadwick, Prince Pierre  
Toubrotsky, T. Chesley Richardson, Jr.,  
Ernest Horowitz, Miss Beatrice Wood and  
Madison Grant.

### OLD PLAYS ON NEW STAGES.

Where the Bills Change Every  
Week in the Season.

The cast which is appearing this week  
at the Standard Theatre in "The Cin-  
derella Man" is the same that was for  
such a long time at the Hudson Theatre  
last winter. The audience last night  
another French play. This was "The  
Two Glories" by Pierre Weber. This  
is only one of the companies  
acting the play this season, as its popu-  
larity has proved so great that Oliver  
Morosco has supplied organizations to  
all parts of the country.

For the first time "Very Good Eddie"  
wandered last night out of the Forty-  
second Street Theatre zone and was seen  
in the Bronx Opera House. The audi-  
ence received the piece so warmly that  
its return to the northern end of New  
York will probably be as long as it was  
lower down town.

The charming opera "La Polka" at the  
Garrick Theatre was last night ren-  
dered more attractive by the addition of  
another French play. This was "The  
Two Glories" by Pierre Weber. This  
is only one of the companies  
acting the play this season, as its popu-  
larity has proved so great that Oliver  
Morosco has supplied organizations to  
all parts of the country.

David Belasco last night transferred  
"Seven Chances" from the Cohan The-  
atre to his own house, the Belasco, and  
there it is expected to remain until his  
long career will equal that of its pre-  
decessor "The Hoosier" Mr. Meguire's  
amusing farce has many of the quali-  
ties that won success for the other play  
and it is a kind of course with the Be-  
lasco perfection.

"Die Tolle Dolly" is the name of the  
latest production at the Yorkville Ger-  
man Theatre. The play might be called  
"Mad Dolly," but in the sense that the  
horrible does reckless things. Arthur  
Schoenstadt made the version for this  
country, and Mimi Gai plays the leading  
role. There is selected music and an  
effort is made to have the scenery and  
costumes out of the common.



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The old woman who lived in a shoe is  
reputed to have had so many children that  
she was in a constant state of uncertainty  
about what to do, but with Eddie Foy  
it is a case of more the merrier. That  
well known New Rochelle parent has  
solved the problem to the satisfaction of  
all. He has put his celebrated family  
of Foy into vaudeville. They like vaude-  
ville, he likes the pay envelope, and the  
people at the Palace Theatre yesterday  
liked them immensely, from big Eddie  
himself down to little Charley Chaplin  
Foy.

George Kelly appeared in the sketch  
"Pinders Keepers," presented by May  
Tully. Chit Sale, who is reported to  
have a sketch in preparation for the  
display of his protean talents, remains  
for another week at the Palace. Others  
on the programme are Louis Hart, Ar-  
thur Deacon, the Misses Campbell, Mor-  
ton and Moore and Gertrude Vanderbilt  
and George Moore.

Harry Hastings' Big Show was pre-  
sented at the Columbia Theatre last  
night. In addition to the well arranged  
two act burlesque called "Midnight  
Follies" there were many novel vaude-  
ville specialties and musical numbers.

### MARIE TEMPEST IN BROOKLYN.

Plays in "A Lady's Name" at Ma-  
jestic—The Dollys at Montauk.

Marie Tempest was at the Majestic  
Theatre last night, delighting the large  
audience with "A Lady's Name," the  
amusing farce which Cyril Harcourt  
wrote for her. She played it last spring  
at the Maxine Elliott Theatre, and was  
never more entertaining than she was  
last night. W. Graham Brown and an  
excellent company appeared with her.

The Dancing Dolly Sisters were at the  
Montauk Theatre, still acting in "His  
Bridal Night," in which they made their  
first appearance as actresses. They will  
not only play in Brooklyn during the  
week, but give demonstrations of dance  
steps as well.

## A "Century's" Development

Less than a hundred years ago, a  
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